DANCING STAR "The:

DANCE DIGEST

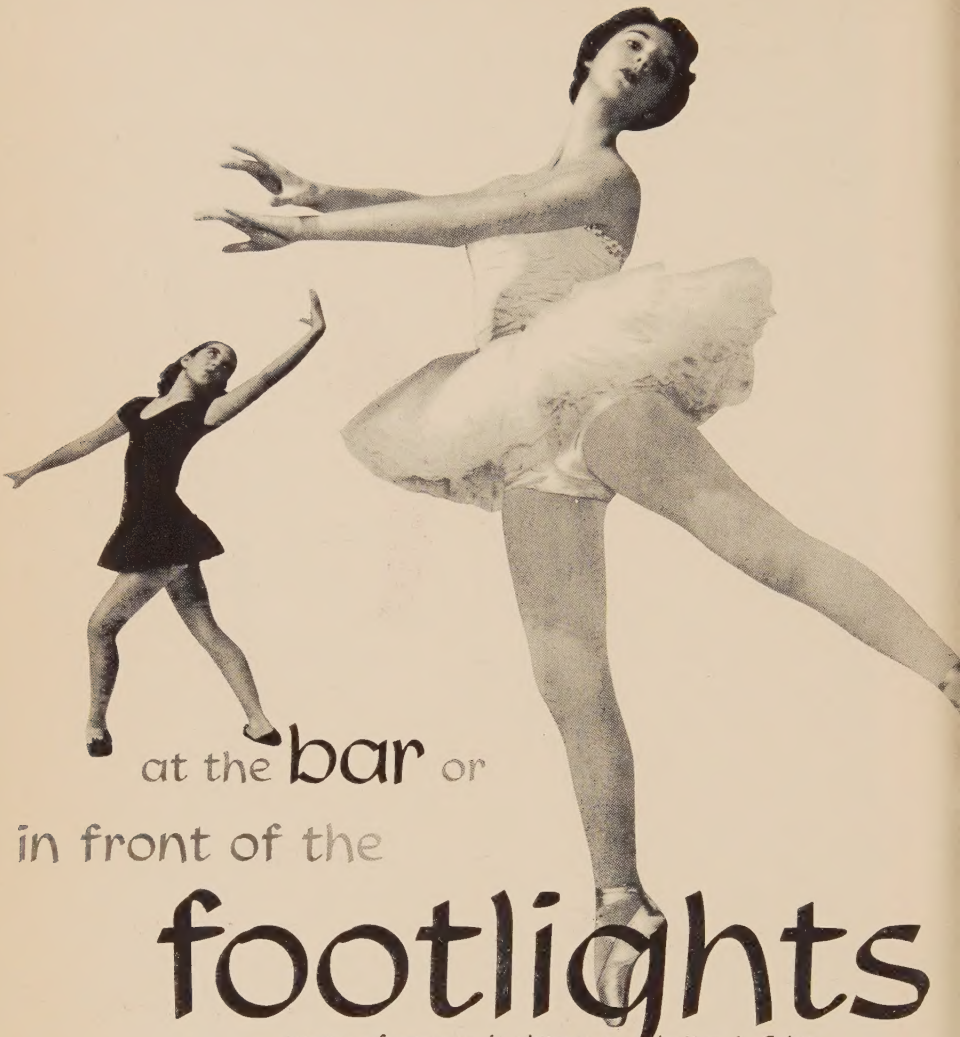
'May I have this dance?'

'You dance divinely.'

25c

JUNE 1957

Dance News,
Photos & Cartoons



at the bar or
in front of the
footlights

your performance is always better in Selva
balance-designed footwear, costumes, and accessories

The proper support in a shoe, just the right amount of freedom in a costume . . . the little things make the big difference in performance. For generations, stars and students alike have found that Selva dancewear, balance-designed for functional perfection and artistic design, makes every performance just a little more perfect. You will, too.

Ask for Selva balance-designed dancewear and look for and insist on the Selva label — at fine stores everywhere. Colorful catalog on request.

Selva

& Sons, Inc., Dept. G, 1607 Broadway, New York 19, N.Y.

DANCE DIGEST

JUNE 1957 | 25 CENTS ★ ★ | VOLUME 7 | NUMBER 6

ADVERTISERS

ASSOCIATIONS

241 Dance Masters of California

BOOKS

236 The Dance Mart

CONVENTIONS, ETC.

235 American Society of Teachers of Dancing
220 Associated Dance Teachers of Southern California
231 Cecchetti Council of America
223 Chicago National Association of Dance Masters
213 Dance Educators of America
226-7 Dance Masters of America
233 William D'Albrew

FOOTWEAR

239 Barney
234 Capezio
206 Selva & Sons

MISCELLANEOUS

208 Secret of Bali (Weight Control)
234 Dance Consultant
229 Jay Dance Notation
242 Tapco Taps

RECORDINGS, DANCE

221 Dance Records Inc.
241 Russell Records
233 Statler Records
219 Stepping Tones

ROUTINES BY MAIL

239 Al Gilbert
241 Eva Varady

SUPPLY HOUSES, THEATRICAL

242 A & L Theatrical Fabric Co.
217 Art Teen Sports Wear Co.
215 Lew Serbin Dance Art Co.

INDEX

209 'VIEWS' ON MODERN DANCE MUSIC
Florence Kolos

211 THE DANCE IN NEW YORK
R. Hasoutra

221 EURYTHMISTS TOUR U.S.
Dorothy Callman

224 ROBERT HELPMANN
(Part two of two parts)

232 ONE DANCER BATHED IN CHAMPAGNE
Mollie S. Patton

235 DANCING AS A CAREER
Paul Gold

237 TEACHERS' & STUDENTS' SECTION

238 THE IMPORTANCE OF DANCE RECITAL TIME

246 ADVANCED ACROBATICS & TUMBLING
James Rozanas

CARTOONS

220 Mattison
229 Bill Danch
236 Bo Brown
237 Jack Lohr
243 Tom Zibb

Our cartoon-cover is by the well-known cartoonist, Bo Brown.

Editor . . . . . Gordon Keith
Associate Editor . . . . . Barbara Henson
Feature Editor . . . . . David Storm
London Editor . . . Peter Craig-Raymond
Advertising Manager . . . . . S. J .Paul

The DANCE DIGEST is published monthly (except August) by the DANSTAR PRESS at 376 Almaden Ave., San Jose 10, California. (50 miles south of San Francisco). Copyright 1957 by DANSTAR PRESS. All rights reserved Contents of this magazine may not be reproduced in whole or in part without written permission from the publishers. Single copy 25 cents. Yearly subscription $2.50 (11 issues). Two years $4.00 (22 issues). Add 50c a year for Canada. 75c a year elsewhere.

DANCE DIGEST'S Circulation is NATIONAL.

WHETHER YOU'RE A DANCER OR A HOME MAKER LEARN HOW TO:

CONQUER
Dangerous Overweight
successfully . . . easily . . . efficiently . . .

If you have known discouragement and discomfort when you have tried to capture the slimness and vitality that goes with normal weight, you will be delighted with the simplicity of this marvelous discovery based on the living and eating patterns of the Balinese.

The Secret of Bali, adapted for the American Way of Life, may be your answer to weight control problems. For further information about how our discovery can change your life, just clip and send this coupon to us. There is no obligation on your part. See how you can benefit by hearing and learning the Secret of Bali.

CLIP OUT AND MAIL NOW!

BALI PRODUCTS
N. Harris (Representative)
324 Hope Street
Mountain View, California

Without obligation—please send me additional information on "The Secret of Bali."

*Name*_____

*Address*_____

*City*_____

"A Quality Product"

A Young Old-Timer's Views on

MODERN DANCE MUSIC

AN INTERVIEW *by Florence Kolos*

"Dancin' with Anson" has long been a well-known phrase among the ballroom dancing set. Recently I dropped in at the famous Palace Corner in the Sheraton-Palace Hotel and danced to Anson Weeks' orchestra. It was easy to understand why he has been a leader in the dance-band field for so many years. Following are a few queries I put to the genial leader.

Q. Mr. Weeks, after one has been dancing to your music for about an hour, one realizes that the songs you play are all at least twenty years old. Why is that?

A. Because they are the only ones written for good dancing. Even in records the trend in buying is toward the old records. For example, take the way the Al Jolson records are selling. With the exception of "My Fair Lady" there has been no good dance music written in the last twenty years.

Q. How do the young people like the old-timers?

A. Well, once they come here they usually come back. They feel they need an education in good music, as is proven by our attendance here.

Q. You play more fox-trots and waltzes than Latin melodies, do you not?

A. Yes, I play very little Latin unless it's requested. There are more calls for tangos than any other Latin dances.

Q. Just for the record, would you name a few of the places that you have played?

A. I played at the Mark Hopkins for seven years; at the Roosevelt, St. Regis and Waldorf in New York, the Aragon and Trianon in Chicago. For fifteen years I toured all over the country, playing in every major city in the United States.

Q. How did you develop your particular style in dance music?

A. I started my style originally in San Francisco. I listened to

Mme. Karenska, Job Sanders, Mme. Danilova and Frederick Franklin at rehearsal of Job Sander's 'L'Heure Bleu'. —Stephan—

Art Hickman's orchestra at the St. Frances Hotel, and liked his tempo and definite beat. When I adopted his style I found it came to me naturally, so I never changed it. Of course, later I added my own variations.

It is an interesting thing that in the early days dance orchestras had no arrangers; each musician played his own arrangement. And like the old Dixieland bands, they "faked". In fact, Dixieland bands still play without an arranger. In 1919 Paul Whiteman had the first arranger, Ferdie Grofe. Then other orchestras followed suit. Gradually these new arrangements, under such great orchestra leaders as Benny Goodman and Tommy Dorsey, adopted a four-beat rhythm, swinging farther and farther away from real dance music. I have always stayed with the two-beat rhythm.

Q. Will you explain the difference between a four-beat and a two-beat rhythm?

A. The piano and bass fiddle are played on every beat in four-beat rhythm. On two-beat they are played on only the first and third beats of the measure. It is a strange thing that be-bop and Dixieland use a two-beat rhythm, and yet, if played smoothly, it also makes better dance music.

Q. Do you think that really good smooth dance music will ever return?

A. Very definitely. There are cycles in music, just as there are cycles in clothes. I believe that what is popularly played as dance music has ruined more than dancing it is helping to ruin morals as well. It brings out the wrong reaction in young people, excites them to fights and bad conduct. After a twenty-five year cycle, I believe the swing is back to good dance music, and it can't come too soon for me. I am ready for it.

the DANCE in NEW YORK

R. HASOUTRA

BALLET RUSSE de MONTE CARLO
METROPOLITAN OPERA HOUSE

Two years ago the Ballet Russe de Monte Carlo appeared at the New York Stadium, drawing some of the largest audiences ever assembled there. Last night, when the same company opened a two weeks' season, the Metropolitan Opera House was packed — one more balletomaine would have had to hang from the chandelier! Such is the magic of the proud name gained by the original Ballet Russe under Diaghalieff's direction. This company is another matter but with Alexandra Danilova as guest star a touch of the old magic remains. When she appeared in "Gaite Parisienne," the applause, the murmurs of greeting, affection, acclaim, filled the house and the hearts of everyone for almost ten minutes — and was repeated at the end of the performance amid a sea of flowers, tossed back and forth. One lad, eager to catch a flower, overreached and fell into the orchestra pit, whereupon Danilova handed him a huge bouquet. It was a pleasure to everyone and a priceless lesson to young ballerinas — to watch the poise, charm and assurance with which Madame Danilova handled the audience. The crowds stormed the stage door and cheering, followed the car as it finally drove off with further showers of flowers. Walter Terry, of the Herald Tribune, remarked, "If this were a carriage, they'd unhitch the horses and pull her through the streets!" And they would have done just that as a rare and lovely tribute to the thirty years' joy and beauty Madame Danilova's dancing has given to America and the whole world.

"Giselle" opened the season with guest ballerina Alicia Alonzo as Giselle and Igor Yousekevitch as Albrecht. Miss Alonzo, a magnificent ballerina, reached a new peak in her powers and Mr. Yousekevitch was effortless and smooth in his spectacular balletic achievements. Much reworking has brought some improvements to the telling of this famous tale. The character of Hilarion, brilliantly danced by Eugene Slavin, for the first time took on real stature and the patterns of group work in the first act, as well as setting and costumes, are stronger than the old version. Irina Borowska was a very beautiful, if not very imperious, Queen of the Wiles. The mechanical contrivance which permitted Giselle to hover in the air — over her grave — might have been more

Madame Danilova as she appears in 'Beau Danube'.

Kenneth Johnson & Marjorie Tallchief in Ruth Page's 'The Merry Widow'.

effective if it had been less timorously handled. The corps de ballet is fresh, young, attractive, but dances with more obedience than elan. However, Miss Alonzo and Mr. Yousekevitch were so superb that they carried this "Giselle" to enthusiastic acclaim.

Nina Novak and Alan Howard danced the "Black Swan - Pas de Deux." Miss Novak is in command of excellent technique, the thirty-two fouettes sparkled and she seemed ready for more but alas, these could not make up her lack of rapport, either with the audience or with the musical phrasing of Tschaikowsky.

"Gaite Parisienne" closed the first evening, with Madame Danilova as the Glove Seller, a role created for her by Massine, to Offenbach's music. She was brilliant, dancing all the gay acrobatic lifts, cartwheels and splits with sparkling verve, and Leon Danielian was a real hit as the dashing, witty gentleman from Peru, a role originally danced by Massine. Frederick Franklin, as the Baron, was a splendid and handsome partner for Madame. Mr. Danielian and Mr. Franklin were guest artists.

The Ballet Russe presented four new works this season. "La Dame a la Licorne," Jean Cocteau's story of a medieval legend telling how a unicorn, devoted to a beautiful lady, causes a great ado one day when he refuses to eat from her hand, having discerned that she is no longer a virgin. The medieval music, arranged by Jacques Chailley, though charming in itself, did not suit the dramatic events nor the type of movement, as choreographed by Heinz Rosen. The setting and costumes, designed by Cocteau, were awkward and not very pleasing. Indeed, the whole work was not very pleasing.

"The Mikado," choreographed by Ontonio Cobos, using some of the characters and many of the tunes from the Gilbert and Sullivan opera was, however, really displeasing. It was given two years ago in the Stadium and was such a sad affair that it should have been left to rest in peace. Instead, it has been all dressed up with a "snappy" setting, by B. Lamotte, and a new set of the only really ugly costumes Karinske has ever turned out. And for all that, the work is about as sad as it was at the Stadium. Of course, the story was not well told nor was the sly humor of the songs expressed in ballet form and, worst of all, there wasn't much good dancing. The absurdly short kimonos made the dancers top heavy and confused the characters, male and female. As for that unhappy blend of ballet with "a foreigner's idea of Japanese movement," it was ridiculous.

"Harlequinade," to Drigo's music, was staged by Boris Romanoff shortly before he died. It is based on the famous Pepita's work, "Les Millions d'Harlequin," in which Mr. Romanoff danced, when still a child, in Russia. Columbine, Harlequin and Pierrot mingle with characters from the fairy tales of the time in Commedia del Arte bravado. The choreography, though sound balletically, is dated and the characters seem vieux jeux . . . one just

DANCE EDUCATORS OF AMERICA, INC.

CORDIALLY INVITES YOU TO THE

25th ANNIVERSARY CONVENTION

JULY 21st - 26th, 1957

at the Plaza Hotel, 59th St. and Fifth Avenue, New York City

Here is the most informative and complete Dance Workshop of the Year
— Complete supply of teaching material for an entire year!

AN OUTSTANDING FACULTY REPRESENTING EVERY PHASE OF THE DANCE
4th ANNUAL PRE-CONVENTION BALLROOM COURSE, JULY 19 TO 20

A TRAINING SCHOOL FOR BALLROOM TEACHERS — Featuring a systematized method for the ballet and tap teacher who can take advantage of the tremendous ballroom popularity sweeping the nation. What's more, it prepares the new teacher for a firm foundation with a step-by-step developments in each subject; and aids the established teacher who desires a precise and informative course in the latest advanced techniques and steps to maintain a high standard.

13th ANNUAL TRAINING SCHOOL FOR DANCE TEACHERS, JULY 9 TO 18

A FULL CURRICULUM — containing essentials vital to a successful career as a dance teacher. The training school enables the established teacher to take a refresher course. A diploma is awarded upon satisfactory completion of the training course.

STUDENT CONVENTION, JULY 22 TO 26
FOR THE ADVANCED STUDENTS seeking "professional glamour" to inspire interest in the Dance

For full details, write to Miss Kruse,
c/o DEA, 46-31 193rd St., Flushing, N. Y.

Dance Educators of America, Inc.
HEADQUARTERS IN N. Y. C., DANCE CAPITAL OF THE WORLD

Florita Raup as St. Joan in 'Three Exits'. —Photos by Stephan

Sophia Maslow & Co. in 'The Village I knew'.

could not be greatly concerned about the trumped up crises of excitement. It is a style that doesn't seem to suit Americans very well and it looks quite foolish if not done perfectly. But Alicia Alonzo and Igor Yousekevitch rescued it somewhat and Irina Borowska was particularly lovely.

The most successful of the four new works was **"Sombreros,"** Leon Danielian's first choreographic work. Set to Mexican songs, very tastefully arranged by Ivan Boutnikoff, it tells no story but is a charming fiesta of dance, with brilliant well-knit choreographic patterns. Its charm is in its vital simplicity, its unity of mood and style, technical perfection and delightful esprit. Cheers for Mr. Danielian! Irina Borowska, who danced the lead, has a special quality that is exquisite.

And with Danilova in her famous **"Beau Danube,"** just as thrilling as ever and just as enthusiastically received, the New York season closed for the Ballet Russe. It is not a first rate company and without the famous guest stars assembled for the New York performance it would be weak indeed. But there are signs of an effort to grow and to strengthen the young soloists . . . And this is good.

FOUR DANCERS
HENRY STREET PLAYHOUSE

This program was of unusual interest because a panel discussion was held in which four dancers, Merce Cunningham, Shirley Broughton, Merle Marsicano and Katherine Litz, with David Vaughn as chairman, discussed from prepared notes their individual approaches to choreography and their general opinions about modern dance.

It was fascinating to hear the individual views and then see them exemplified in the dances each presented in the second part of the program. And it was significant that Katherine Litz, who brought the clearest and best coordinated ideas of the discussion, was the one whose work was the outstanding success of the evening. David Vaughn guided the discussion with tact and charm.

Merce Cunningham and his company opened the dance program with "Suite for Five" to music by John Cage (reviewed in the March issue of Dancing Star.

Shirley Broughton presented "Timbres" to music by Hovanness, danced by Maggie Newman, four male dancers and the choreographers. It was a sprightly, well composed suite of solos, duos, trios and group. Miss Broughton is a dancer of merit with a good strong technique and an even stronger personality which dominates the stage with a pleasant, almost athletic, freshness but the sensitive, truly affecting dancing was done by Maggie Newman in a duet with Marc Scott. The male dancers performed competently and the bright colors of their tights and leotards, reflected in the brilliantly striped skirts worn by the two girls, brought a gay festive quality to the whole.

Merle Mersicano presented three solos: "Figure of Memory," to music by Feldman, "Maenad" and "Passage," to music by Peterson. Miss Marsicano showed a certain quality of flow in some of her movements but for the most part, she seemed so lost in her own inner feelings that nothing much came out. Only in "Maenad" was there a flare of excitement and some sense of dance as she juxtaposed complicated body movements against the beat of the music.

Katherine Litz presented three solos and two of them were masterpieces. "The Story of Love From Fear to Flight" was the

Lew Serbin CO.
SINCE 1928
the west's most complete theatrical supply house
FABRICS & TRIMS, Fluorescents our specialty
Most Original and Largest Selections
FASTEST, MOST DEPENDABLE MAIL ORDER SERVICE
FREE Catalog to Teachers Only
171 O'Farrell St., San Francisco, Calif.
DANCE FOOTWEAR
Accessories
Dance Records
Max Factor's
Make-up - Wigs
DANCE TOGS
Leotards-Tights
Opera Hose
DANSKINS
Skating Skirts
■ STEPPING TONES and STATLER DANCE RECORDS ■

most important work of the evening and the most beautiful. With exquisite sensitivity to Vivalde's music, in courtly pavanne-like style, she danced with warmth, power and gentle dignity, not "about" love but she, magically, evoked the very essence itself in ever-changing and deepening emotions. It is not easy to transport a group of one's fellow dancers, all too often lost in their own visions, but this she did.

And she did it again in the next number, though this time our tears came from laughter. "The Glyph" is a subtle play on the use of props and drapery which get out of line and the appropriate reactions which get out of tempo and out of place. Rarest of all, it is a humorous creation which does not shoot its bolt in the first moment but grows funnier till it reaches a peak of hilarity.

The panel followed by performance is a form of theater both interesting and rewarding.

DANCE ASSOCIATES MASTER'S INSTITUTE

James Waring and his Dance Associates, those eternal teenagers of the dance, gave another performance at Master's Institute. They usually manage to have something which they hope will shocks and cause comment and this was no exception.

In "Poeta Nacitur," the audience was presented with a myriad of noise-making gadgets (from the five and ten cent store?) and urged to produce the "music" for Vincent Warren's dance. Of courst, we performed with glee and gusto while Mr. Warren, paying us almost no mind at all, proceeded with his rather intricate and well done calisthenics. We loved it — until they took our toys away before the next number. Perhaps it was just as well.

Mr. Waring is an extraordinary character. He teaches classes of dance for nothing, he labors long and patiently to make the clever costumes which he attributes to a mythical H. H. Smyrnogranis or Sebastian Melmoth (Oscar Wilde's pseudonym). In short, he lives for the dance but when it comes to creating choreography it seems that left hand invariably obliterates what the right hand is trying to do. There was a time when some of his visions got through but, of late, the conflict is entirely frustrating. In a panic, he seeks the sensational but, alas, it isn't even really funny. Yet, strangely enough, some of our best young dancers have started in his group.

ALAN BANKS DANCE CO. Presented by YMHA DANCE CENTER

One thing to be said for Mr. Banks is that he likes good music — each selection was a pleasure to hear. His dancers, also, are well trained and good looking but the way he uses the music and the dancers is less than interesting.

"Dance Sonata," to Martinu's music, had some form but nothing was either really good or bad.

In "Fantasy of The Drum" with Sally Bromlee as the Curious One, fascinated by a drum, there was real promise. Her movements, as she danced on and over and around the drum, to Benjamin Britten's music, built a dramatic tension suggesting a good dynamic solution — but nothing came of it and it never quite reached its point.

"Open Call (Audition)" to Hindemuth's music, could have been a delight if Mr. Banks had really shown what he promised in the title. Instead, he reached for comedy and got silliness.

italian style fashion magic
by the inimitable ART TEEN

Introducing a bewitching ART TEEN leotard, the ITALIA

especially suited for SUMMER CLASSES and CONVENTION WEAR

with many other styles for summer wear

Italian collar, zipper front, sleeveless, short or long sleeves, 15 shades, adults' and children's sizes.

Factory wholesale price $3.50 each Adults' sizes.

DUBONNET
Art Teen adds a new lovely shade. It is dubonnet, like maroon, only richer!

RECITAL COSTUMES
50 styles in fully manufactured costumes. We will deliver in time for recital. Send for catalogue. Free to regular customers; $1 to new, refunded with first purchase.

WE PAY POSTAGE
when check is enclosed with order

Compact and light, here's the perfect bag to carry leotard, slippers, and for other uses. Plaid waterproof twill, full zipper, carrying handle. Priced for every student to buy. $1.60 each; minimum order, three or more.

ART TEEN Costume Co. *manufacturers*

226 So. 11th St., Philadelphia 7, Pa.

Ted Shawn as King Lear in 'Sundered Majesty'.

Ann Wilson & Peter Nelson in Bluebird 'Pas de Deux'. —Photos by Stephan

"Pastorale," to Debussy's music, had a haunting quality of beauty which, probably, came mostly from the music for the dancers were too busy with running on and off and struggling with a prop (was it a picnic table?) to dance more than just a few pleasant passages.

In the "Israeli Dance Suite," Mr. Banks was at home. The group danced beautifully to Ruth Kobart's glorious voice singing four folk songs: "We Come Bearing Fruit," "Sabbath Song," "On a Hot Summer's Day" and "Out of Zion". The dances were simple, heartfelt and real.

TERESITA LA TANA & CO.
BROOKLYN ACADEMY OF MUSIC

Miss La Tana is well on the way to becoming one of our finest Spanish dancers. She is young, attractive, has an excellent ballet technique which upholds her pure Spanish style and brings a grace and elegance which is refreshing. She presented twenty numbers — but for all her generosity, she has the charm of brevity and directness, building to the apex of each mood and then releasing it before it has become labored.

Not since La Argentina have we seen the particular combination of fire and elegance she gave in "La Boda de Luis Alonzo" —nor have we heard such castanets! In "Zapateado," her heel work was magnificent. No pounding or stamping but, with sensitive nuances, the heel sounds expanded into crescendos or crouched into whisper-like taps — in feminine relationship to the earth.

Fernando Ramos and Rolando Galecia were handsome, clever partners, especially charming with La Tana in the quaint trio of the Mexican "Huichol" and brilliant in the closing "Bulerias."

The only blot on the excellent evening was two misbegotten ballet solos by Eugenia Aversa.

BROOKLYN ACADEMY OF MUSIC
JUDITH and FELIX FIBICH & CO.

The last of the series, "The World in Dance," was entitled "Jewish Epic in Dance and Song." The dancers Fibich and their company of six were assisted by two guest artists, Billie Kirpich, dancer, and Richard Harvey, tenor.

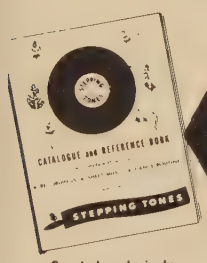
The program was in three parts:

1. "Childhood and Youth" depicted European Jewish life from Cradle to Ghetto.

2. "Love Songs" showing budding flirtations and ending with a wedding.

3. "Israel Today in Dance and Song," showing a strong spirit of hope and triumph.

The music was particularly lovely and the costumes were striking, authentic and very interesting, but the dancing though spirited enough lacked creative composition and form.



HERE IS YOUR COMPLETE CATALOGUE AND REFERENCE BOOK of famous

STEPPING TONES

RECORDS • DANCE ROUTINES • SHEET MUSIC

Created exclusively for every teacher and student of the dance!

Now available to you on request... just fill in coupon and mail.

STEPPING TONES
P O Box 24186, Village Station • Los Angeles 24, California
Please send your new Catalogue & Reference Book free of charge.

Name_____

Address_____

City_____ Zone _____ State _____

ASSOCIATED DANCING TEACHERS OF SOUTHERN CALIFORNIA

CLUB NO. 1 **DANCE MASTERS OF AMERICA, INC.**

● 5 DAY CONVENTION ●

August 25th thru 29th
Hotel Statler – Los Angeles

Star Teachers from Coast to Coast

FACULTY

GERTRUDE JORY
EDITH ROYAL
WALTON BIGGERSTAFF
JEFF JEFFRIES
JACK STANLEY
CHLOE CALL
DARRELL CALL
IRENA KOSMOSKA
CHARLES WEIDMAN
CHARLES FISHBACK
BOB KIMBLE
INICITA
AL GILBERT
MARGARET KETCHUM
KATHERINE SHEEHY
TOM SHEEHY

For information write: **Ursula Murray, Sec'y-Treas.**
180 South Hudson Street **Pasadena, California**

ORDER BY MAIL!

TRADE MARK, REG.

(DANNY HOCTOR, Pres.)

RECORDS
ROUTINES
SHEET MUSIC

★ ★ ★ ★ ★ ★ ★ ★

Send For FREE Catalogue

Dance Records, Inc.
P.O. Box 289
Radio City Station
New York City 19, N. Y.

Eurythmists Tour U. S.

A European dance group, touring the United States, is demonstrating an art form first introduced in 1912 by Rudolf Steiner, founder of Anthroposophy. The dancers, Helene Trives, Kari van Cordt and Ilse Shuckmann, are accompanied by the verbal recitations of Eleanor Trives and Bettina Kroth. Known as Eurythmy, this art form which newly emphasizes the value of sound, has its center in the strangely beautiful building, the Goetheanum, in the foothills of the Jura Mountains, at Dornach, near Basel, Switzerland.

Eurythmy differs from other forms of dance because its movement is inspired not only by the melody, the rhythm and overall mood of the music, but by the elements contained in each tone, vowel and consonant. Much consideration is given the special dimensions of the specific forms and gestures, i.e., a movement forward suggests a different feeling than a movement backward. Rudolf Steiner called this new art "Visible Speech" and Visible Song."

How can language be important to an art form? Frequently, people speak of French as the most beautiful language in the world, while others prefer Spanish or Italian. Apparently, we all hear language differently and form our likes and dislikes accordingly. Those who are particularly ambitious attend classes in the language of their choice at a school such as the famous Berlitz. However, ambitious or not, we all know what it is to stop and listen to a foreign language being spoken although we cannot have the slightest idea of what is being said. Clearly then, we are attracted not to the ideas being exchanged but to the tonal qualtiy of the strange sounds we hear. Thus, the sounds produced by vowels and consonants serve not only a functional purpose but an aesthetic one as well. This is characterized in poetry, the art form which gives prime importance not only to a thought for its own sake, but to the way in which it is expressed. The relatively limited audience interested in poetry reveals a general lack of aware-

Kari Van Dordt, originally from Norway, now in New York City with the Rudolf Steiner School of Dance.

Helene Trives from Paris, France.

ness of and appreciation for the qualitative elements inherent in the realms of sound—in this case, language. Even music which is judged primarily according to sound, is seldon understood in terms of individual notes and the intervals between them. Yet, just as the vowel sound, "Ah" evokes the feeling of pleasure or wonder, each musical note contains its individual intrinsic mood. This mood —or one might call it atmosphere —is what dictates the movements of Eurythmy.

Eurythmists purport to convey the true depth and great significance of sound, not merely its overall and relatively obvious beauty. By giving individual value and interpretation to the inherent nature of melody, rhythm and beat, they enter into the realm of sound which imparts its essential and underlying beauty. Furthermore, and most important, they reveal that sound contains the very same forces which comprise the human being. Consequently, an understanding or sensitive feeling for the beauty and character of language and music leads to a better understanding of the self. Dr. Steiner spoke of his work as a "path of knowledge to guide the spiritual in the human being to the spiritual in the universe." Eurythmy stems from this concept and therefore contains a twofold value in that it serves as an aesthetic experience as well as a meaningful philosophy.

— Dorothy Callman.

1912 **CHICAGO** **1957**

NATIONAL ASSOCIATION OF DANCE MASTERS

Forty-Fifth

ANNUAL SUMMER SESSION AND CONVENTION

with an added Two Day Ballroom Session

HOTEL SHERMAN — *Bal Tabarin Ballroom* — CHICAGO, ILLINOIS

JULY 29 through AUGUST 15

REFRESHER COURSES
First Week:
Registration, July 28th
Sessions:
July 29th thru August 3rd
Second Week:
Registration, August 3rd
Sessions:
August 4th thru August 9th

TWO DAY BALLROOM SESSION
Friday, August 9th
Saturday, August 10th

CONVENTION:
Registration August 9 - 10
Sessions August 11 thru 15

DISTINGUISHED FACULTY

ARTISTS ☆ CHOREOGRAPHERS ☆ STARS OF STAGE AND TV

MURIEL STUART	TONI HOLMSTOCK	JACK WOLFRAM
DAVID PRESTON	HAL DAVIS	ALLAN HOWARD
BENTLY STONE	MARJORIE DUCKETT	TED VALETT
AL GILBERT	VESPER CHAMBERLIN	RUTH VALIQUETTE
GENE NAVARRE	BOBBY RIVERS	ROD STRONG
CATHERINE RICE	GLADYS HIGHT	MARGARET INSLEE
NEWCOME RICE	VIOLET STRANDZ	BILL GARY
ROBERT LUNNON	ANNECHEN	LEON PALMISANO
JOAN LEVITT BUSSY	JACK BICKLE	JAMES ROZANNAS
JOSE CASTRO	GERALD CUMMINS	JUNE ROLD
DANNY HOCTOR	ANN BARZEL	BOBBY ZIEGLER
LETICIA JAY	BETTY DUNHAM	DORIS WYMAN BROWN
WALTER CAMRYN	BOBBY ZIEGLER	MAXINE ZIPPER

SPECIALIZED GRADED MATERIAL IN ALL DEPARTMENTS

Weeks of expert instruction and evenings packed with FUN. Discuss the problems that confront the studio and profession. Our summer sessions are important to you. Avail yourself of this opportunity, **"Thereby acquiring sufficient material to last all next session at an "infinitesimal cost."**

MATERIAL IN ALL PHASES OF THE DANCE

Complete Ballets — Productions

Tap — Modern — Ethnic — Creative — Modern Jazz — Acrobatic — Ballroom
Music Appreciation — Ballet — Recital Information — Business Administration
Character — Pre-School and Cihldren's Material — Religious Dance and Drama

BALLROOM FACULTY

VONDA URBAN — JOE PIRO — DAYE & KNIGHT
KOTCHE — MR. and MRS. NEWCOME RICE
GRACE HANSON — JIMMIE CROWELL
ARTHUR KNAPP — MARION CARLSON
JOANNE and JULES WALTON — HOFFING
VESPER CHAMBERLIN — DON LeBLANC
CHARLES BOYD — LAMON GOINGS
ROSEMARY and CHARLES MATTISON

NATIONAL EXHIBITS

All Your Dance Needs in One Convenient Place

CERTIFICATES ISSUED TO ALL WHO ATTEND THE REFRESHER COURSE

JOIN NOW! Send for your free information as to the requirements for membership, also the brochure which contains complete summer schedules, etc. This without any obligation.

Name .....

Address .....

City ..... Zone ..... State .....

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS, INC.
32 W. Randolph Street, Chicago 1, Illinois

EDNA CHRISTENSEN, Secretary — ADELE ARTINIAN, President

an informal interview with

ROBERT HELPMANN

This is the 13th in a series of informal interviews with prominent personalities in the realm of dance. Mr. Helpmann was interviewed backstage at the San Francisco Opera House between performances of "Midsummer Night's Dream," November 4, 1954.

(Part Two of Two Parts)

Q. What would you say are some of the advantages that ballet affords boys?

A. I think that anybody who wants to go on stage as an actor should certainly be trained in the ballet. It gives them a sense of using their body physically and emotionally. I think all dancers should be trained as actors, and all actors should be trained as dancers. I'm absolutely certain of that.

Q. At what age do you think parents should start their child in ballet?

A. A girl or a boy?

Q. Well, let's take the girl first.

A. About nine is the ideal age, eight or nine. A boy can be a little bit later, twelve. I personally started a little later because I was in Australia and there was no school that I could go to and only Pavlova came on tour there. I was fourteen. I have always felt that I would have benefitted a little more if I'd have started a couple of years earlier. Maybe I wouldn't have, I don't know. So I would say that an ideal age for a girl is nine and a boy is twelve — that is, if they want to become great dancers.

Q. Mr. Helpmann, I would like your opinion on what you consider are the more important things a parent should pay particular attention to when selecting her child's dance school, or teacher?

Robert Helpmann —Bill Cogan

A. The previous experience of the dance teacher. The training of the dance teacher, whether they come from on of the recognized big schools. A great deal of harm can be done physically by people who just say they're going to teach dancing. It's quite simple. You'll find that any great dancer from a company who opens a school hasn't been a great dancer for no reason. It's safer to stick to people who are recognized and not just teaching dancing because they like to teach dancing.

Q. In other words, the parent should spend a little time on investigation and not merely take the child to a school because it's handy, or because it's cheaper?

A. That's right. But it is a problem with a young child, taking her to a school that's a long way away. I'm not quite clear about the position in America, but in England the Royal Academy of Dancing Teachers have to hold a diploma before they can teach. They are pretty strict. If they hold a diploma, you're pretty safe that no harm will be done.

Q. Would you say there are more opportunities for dancers in your country than there are in America?

A. Yes, I would. There is more opportunity for everybody in the theater, it seems. The economic problem of putting on productions in America seems to be so huge that nobody can afford to take risks with unknown people — and this is very serious. People are always saying to me, 'Ah, but you English people train your young actors.' But that's not so important as training your young audience. When they are charging $5 and $7 top what young man can afford to go and love

Dance Master

NORMAL SCHOOL

GALVESTON CONVENTION

July 14 through July 18 - Galvez Hotel

Open to ALL Dance Teachers and their Assistants

FACULTY

OREST SERGIEVSKY - Ballet & Character
LEON PALMISANO, JR. - Modern Jazz
VERNON RUSSELL - Tap
HAZEL NUSS - Children's Dances
AL GILBERT - Children's Dances
VAL ESCOTT - Ballroom
OLGA ZICEVA - Ballet
DANNY HOCTOR - Tap
JULES STONE - Tap
JOE PRICE - Acrobatic
JOE PIRO - Ballroom
KOTCHE - Ballroom

BILL SERUNTINE & GAIL M. BATT - Recital Ballroom

DETROIT PRE-CONVENTION BALLROOM

August 3 and 4 - Sheraton Cadillac Hotel

Open to ALL Dance Teachers and their Assistants

FACULTY

JERRY E. RICHARDS - Junior Ballroom & Mixers
IMOGENE WOODRUFF - Pre-Teen Ballroom & Mixers
JOHN CLANCY - Teen-age Ballroom
VAL ESCOTT - Fox Trot, Waltz, Lindy, Rock 'n' Roll
JOE PIRO - Calypso, Cha Cha Cha, Merengue
GERD & TRAUTE HADRICH - Viennese Waltz

WRITE

Dance Mast

J. Howard Ferguson, President

601 North Divisio

# of America

CONVENTIONS

DETROIT NORMAL SCHOOL

July 29 through August 2 - Sheraton Cadillac Hotel

Open to ALL Dance Teachers and their Assistants

FACULTY

MAS ARMOUR - Ballet
ALD CUMMINS - Tap
WARNER - Acrobatic
N CLANCY - Ballroom
GERTRUDE EDWARDS JORY - Ballet
LOUISE BURNS - Tap
ROSE LORENZ - Children's Dances
EDITH D. ROYAL - Modern Jazz
ROSE LORENZ - Choregraphic Interpretation of Music

DETROIT CONVENTION

August 5 through August 9 - Sheraton Cadillac Hotel

Open to DMA Members and their Assistants Only

FACULTY

INA SVETLOVA - Ballet
HAEL MAULE - Ballet
K STANLY - Tap
NY HOCTOR - Tap
N PLAZA - Acrobatic
ES STONE - Tap
BYRNES - Ballroom
N KING - Tap
NK CALABRIA - Ballroom
N A. LUCCHESE - Ballroom
MARY ELLEN MOYLAN - Ballet
STANLEY KAHN - Modern Jazz
AL GILBERT - Children's Dances
DAVID HARRIS - Modern Jazz
JUDITH SPROULE - Children's Dances and Adagio
BESS N BROWN - Adagio & Exhibition Ballroom
ROSA SPILKA - Free Style (Teen-agers)
FLO & HESTON BEAUDOIN - Ballroom
JERRY E. RICHARDS - Ballroom
JOHN OXX - Children's Tap
MARJORIE HOLZSCHUHER SELLERS - Precision Tap Line

ROCHURE

# of America

Leroy H. Thayer, Secretary

et, Salisbury, Maryland

the theater. You don't just go to the theater once if you love it; you should see it a lot. You should see Shakespeare's plays all the time. You can go to the Old Vic, certainly it's up in the top, but for twenty-five cents you can go. And that's training your young audience. Of course, this is an economic thing which I could go on about for hours. But I really do think something must be done about making it easier for the young actors to get their chance.

Q. Has television had a good or bad effect on the dance in England?

A. Well, it's not big enough to consider yet. There is just one channel. You turn on the television and that's it. It will be different next year. So far it hasn't opened or shut the gates as much as it has in America. Personally I think it's good, because it gives employment to dancers who don't happen to be in a company. I don't think it's a menace, and I don't think it will ever be a serious menace to the living theater, or the living artist. People always want to see a personal appearance, and the more they see you on television the more they want to see you in person.

Q. Have you done anything choreographically through the medium of television, Mr. Helpmann?

A. Yes. As a matter of fact, before the war the Sadler's Wells Ballet had a contract with English television which then was very much in advance, I think, even of your country. I'm talking now about the early thirties. I did several ballets for the television in those days.

Q. Would you name one or two that you did?

A. I did the 'Grieg Concerto,' 'The Three Bears' and I did a ballet based on 'The Happy Hypocrite' and one other, but I can't remembers what it was now.

Q. Is television a more exciting medium for the dancer and choreographer than motion pictures?

A. Yes. With pictures you can always do a retake. You can't with television. And then there is always that lack of rehearsal time in television — although I don't know why.

Q. What about the financial status? Are they always short of money, too?

A. Oh, no. They seem to have a lot of money in America for television — but not in England. You see, it won't be commercial in England until next year. (1955).

Q. Getting back to the theater, have you found that our American audiences in general seem to prefer the acrobatic, or sensa-

Yes, I'd love to dance, if you'll wait ne second until I step into my slippers.'

ORDER BY MAIL!

JAY Dance NOTATION

for information concerning
CLASS AND PRIVATE LESSONS
in New York Studio

(short, concentrated courses may be arranged for out-of-town schools) or/& Combination

BOOK-AND-HOMESTUDY-COURSE

LETICIA JAY Phone RH 4-7588
10 E. 85th St., New York 28, New York

WE APPRECIATE YOUR TELLING OUR ADVERTISERS THAT YOU READ ABOUT THEIR PRODUCT OR SERVICE IN "DANCING STAR" the DANCE DIGEST

tional type of soloist, rather than the more technically perfect dancer?

A. I couldn't say that, because the Sadler's Wells Ballet had such an enormous success and Fonteyn became such a popular dancer here, and anybody less acrobatic and anybody more perfect I can't think of. Of course, I could see your question another way and say that the stunts seem to be the quickest way to get applause. Some dancers feel that if they can do thirty-two fouettés they're a ballerina. That's got nothing to do with it. It's just a stunt. A lot of ballerinas can't do thirty-two fouettés.

Q. Isn't it true, Mr. Helpmann, that in your country audiences are more or less brought up on the traditional ballets?

A. Yes, that's true. When somebody starts out to be a dancer, their ambition is to dance 'Swan Lake,' 'The Sleeping Princess,' 'Giselle' or one of the great classical roles and that demands many years of training — not just learning a few stunts and doing a solo.

Q. Do many of your ballet dancers perform in night clubs in England?

N.S.D. AGAIN CONDUCTS DANCING CAVALCADE

The Hotel del Coronado again will be the locale for the Dancing Cavalcade when the San Diego Chapter of the National Smooth Dancers conducts its annual ballroom dancing championships on June 22.

Competitions will be in fox trot, waltz, rhumba and tango, with divisional champions vieing in an all-around event for the grand championships, plus an exhibition division featuring former all-around winners, and a junior division.

Carmen Carlos and Vincent Scillato were tango division and grand champions of the 1956 event. They appeared in the Chicago Harvest Moon Festival in November and placed second in fox trot and third in waltz.

Los Angeles dancers will compete in the Cavalcade for the first time, according to Bearl A. Bennett, program director.

The fascinating Danstory of the Calypso as depicted by the Baker Dancers appearing in 'Round The World Friendship' benefit show which was held in Westchester, Calif., May 26th. Left to right: Pamela Reynolds, Ann Malin, Penny Broyles, Ellen Leddy and Danny Sweaza as Calypso Joe.

A. Oh, yes. Many dancers do, particularly if they have a name. After all, people have to earn money.

Q. In conclusion, I'd like to ask what your immediate plans are for the future. Do they include both dancing and acting?

A. No. When this tour is finished I'm going back to England to direct a play at the Old Vic, 'As You Like It,' and then I'm starting the rehearsal of three plays to take to Australia. I'm doing 'Hamlet,' 'The Merchant of Venice' and 'Saint Joan.' That will be just acting, no dancing.

Q. Certainly, from time to time, you'll do some choreography?

A. If the subject comes along that I want to do I will, but not unless it does.

A CALL

to Dance Teachers and Their Pupils

San Francisco, "The City That Knows How," is welcoming the enlisted personnel of the First Fleet (20,00 strong) and its Vice-Admiral, Robert L. Dennison, on their arrival June 13th with a program far surpassing one's imagination. Mayor George Christopher has appointed a reception committee and has given orders to make the visit a memorable one.

Co-chairman William D'Albrew is requesting the co-operation of all dance studios in the Bay Area to help supply junior hostesses for the mammoth dance and entertainment that will take place at the Civic Auditorium in San Francisco the evening of June 16th, commencing at 7:00 p.m. These girls will be properly sponsored.

Tickets are available by phoning or writing William D'Albrew, 1616 California Street, San Francisco, California.

OUR SUMMER SEMINAR

PRESENTED BY

THE CECCHETTI COUNCIL OF AMERICA

THE DATES:

JULY 21st through JULY 26th, 1957

REGISTRATION, JULY 20th

THE PLACE

THE PARK SHELTON HOTEL — DETROIT, MICHIGAN

WOODWARD AT KIRBY

THE FACULTY ☆ NADIA CHILKOSKY ☆ WILLIAM DOLLAR ☆ CELIA FRANCA

Emphasis will be put upon
THE CECCHETTI GRADED LESSONS
PRESENTED BY THE EXECUTIVE BOARD MEMBERS

FOR THE JUNIOR STUDENTS — Interesting classes and activities for our Juniors.

Please save this date and join us this summer.

★ WEST COAST REFRESHER COURSE ★
STATLER HOTEL, LOS ANGELES, CALIF. — AUGUST 22 - 23

For Information Write To:

LEONA LUCAS • 6521 Appoline • DEARBORN 1, MICHIGAN

One Dancer Bathed in Champagne!

WHEN a girl visits a dancehall there is no doubt that it is one occasion when she goes to a lot of trouble to really make herself look good. But I wonder does she ever realise just what all this beauty business means in cash.

Twenty years ago fewer than 1,000 people were employed in manufacturing cosmetics. Forty years ago the "modern girl" expended less then ten shillings annually on her face. And that was usually spent on scented soap which she used before going out for a night's dancing.

Today the average young woman spends over £10 on making herself presentable, and some ladies spend ten times that sum! Ten years ago America was spending over £100,000,000 a year on cosmetics, and the figure is very much higher now.

LIPS ALONE

On lip decoration alone, the average woman spends over £100 in her lifetime; and on her eyes another £30. Very few menfolk will say that this money is wasted, as the plainest typist or shopgirl can, thanks to cosmetics, walk into a dancehall looking like a film star.

Before the war there were over 70,000 different beauty preparations on the market, and it is probable that number is exceeded today.

By

Mollie S. Patton

In addition to the money which they spend on facial and hair treatment, many women spend pounds on improving their figures for this, too, plays an important part in dancing. Before the war, purchases of slimming preparations and reducing gadgets in these islands went to make up a feminine expenditure of £370,000 a day, or £120,000,000 a year on face and figure.

Feminine beauty culture spread from Egypt to Greece, and it was the Greeks who gave the name

(Reprinted from Danceland, London, England)

Summer in San Francisco?
EACHABLE BALLROOM MATERIAL
IN ALL DANCES

rgentine Tango • Calypso • Mambo
ha-Cha-Cha • Merengue • Peabody
Rock and Roll

Learn the Lifts, Tricks, Spins as done by Top Ballroom Teams.

WRITE FOR BROCHURE

WILLIAM D'ALBREW
(Member Dance Masters of America, and California)
1616 California Street, opposite BLUM'S
ORdway 3-7612 **San Francisco, Calif.**

ORDER BY MAIL!

WHATEVER YOUR TASTE IN HATS-YOU WILL LIKE

STATLER RECORDS
98 DIFFERENT NUMBERS
for Tap - Ballet - Modern - Jazz - Character - Ballroom
Send for FREE Brochure
STATLER RECORD CO.
Box 189 Radio City Station
New York 19, N. Y.

" cosmetics " to beauty aids. The idea next caught on in Rome, and soon women in all the Mediterranean countries were improving their complexions to entice the shy male. It was the Crusaders who introduced cosmetics into England and Ireland, and so started an industry and argument that is not over yet!

Indeed, perfumes and cosmetics became so popular in the 18th century, what with rouges, perfumed gloves, scented chests and so forth, that men felt simply compelled to do something to protect themselves.

AN ACT

And so they did. They passed an Act of Parliament in 1770, whereby it was made law " that all women, of whatever age, rank, profession or degree, whether virgins, maids or widows, that shall, from and after such an Act, impose upon, seduce, and betray into matrimony, any of His Majesty's subjects, by the scents, paints, cosmetics, washes, artificial teeth, false hair, iron stays, hoops, high-heeled shoes, bolstered hips, shall incur the penalty of the law now in force against witchcraft and like misdemeanours, and that the marriage, upon conviction, shall stand null and void."

Until the latter half of the 19th century, most perfumes were very expensive indeed. And this is not really surprising when you think that they were all made from natural products. For instance, some 20 tons of violet blossoms were required to produce a single ounce of pure essence, and about two tons of rose petals to make one pound of pure attar of roses.

Perfumes of all sorts are, of course, of great antiquity. At some of the large banquets where dancing was very popular, Athenian nobles let loose doves which had been bathed in different scents which rained down on the dancers from their wings. Again, the maidens of Rome and Athens often attended balls and banquets wearing earrings of large hollow pearls, which were filled with scent, and had a small orifice at the lower point, through which, as the wearer moved across the floor, a tiny drop of perfume fell on her bare shoulders.

But there is no bounds to which women will go for beauty. Some years ago a young night-club dancer, Carmen d'Antonio startled the residents of the film world by claiming to possess the finest sun-tan in the country. Her secret? She just lies for 15 minutes in a bath of black coffee.

DANCE CONSULTANT SERVICE
- How to organize and conduct children's classes.
- Ballet Programs Planned.
- Practical assistance in successful methods of teaching Ballroom Classes.

40 years New York experience.
Service by mail or appointment.
For Information: CLAIRE H. BLOSS
26 East 91st St., New York 28 - SA 2-8595

CAPEZIO . . . SHOES and ACCESSORIES

1612 Broadway, New York City
59 Temple Pl., Boston, Mass.
15 E. Washington St., Chicago, Ill.
411 W. 7th St., Los Angeles, Calif.
5619 Sunset Blvd., Hollywood, Calif.
133 Geary St., San Francisco, Calif.
72 E. 3rd Ave., San Mateo, Calif.
2067 University St., Montreal, Canada
1174 Bay St., Toronto, Canada

WE APPRECIATE YOUR TELLING OUR ADVERTISERS THAT YOU READ ABOUT THEIR PRODUCT OR SERVICE IN

DANCE DIGEST

Melissa Hayden and Nicholas Magallanes

SEARCH

And in their search for beauty women have paid particular attention to the bath. Cleopatra bathed in asses' milk; one well-known lady of France took a bath regularly in crushed strawberries, while the Empress Josephine bathed quite often in donkey's milk.

The glamorous Ann Held, actress wife of the Great Flo Ziegfeld, believed in bathing in milk as an aid to beauty and La Belle Otero, a well-known dancer at the beginning of the present century bathed daily in a bath of champagne and said it was of great help to her. Another dancer, Madame de Maintenon, took a highly scented bath before every performance, while quite a number of ladies in the eighteenth century often performed their ablutions in water mixed with honey and crushed rose leaves, and milk of almonds before they set off for a ball.

Today, beauty still plays a big part in the ballroom, but although the average young lady does not go to great or original lengths to make herself more beautiful, nevertheless, she does pay particular attention to cosmetics in all their various forms, for nowhere is beauty more predominant and quite important too, than in the average dance-hall.

Mr. Potential Advertiser:
DANCE DIGEST (formerly Dancing Star) now in its 7th years of publication, has subscribers in 48 states and many foreign countries. If you're not advertising in Dance Digest, you're overlooking a profitable sales medium!

Dancing as a Career

by PAUL GOLD

THERE is no answer to the important, often seemingly insurmountable, questions which must worry parents who find their daughter or son taking more than a passing interest in dancing. Dancing as a career, that is.

Several years ago I recorded several broadcasts. To me they were just normal ripts. I was talking about dancing and I have talked about dancing since the st moment that I could hold an audience. But, apparently, to many listeners y talks were much more.

In the months which followed a constant stream of letters arrived to swell y post. Could I advise . . . could I help . . . did I know where . . . which hool would I recommend . . . how much . . . what about grants? →

AMERICAN SOCIETY
OF TEACHERS OF DANCING
Organized 1879

79th ANNUAL CONVENTION
AUGUST 4-9, 1957
HOTEL SHERATON-ASTOR, NEW YORK, N.Y.

FACULTY FOR CONVENTION
Robert Luis
Joe Rechter
Donald Sawyer
Katherine Sheehy
The Tessieri's
Basil Valvasori
Aennchen
Brownee Brown
Lillian Moore
Robert Joffrey
Cholly Atkins
Arleigh Peterson
Anne Rechter
Orest Sergievsky
Dorothy Lee Tifal

BALLROOM COURSE
AUGUST 4th, 5th, 6th

Qualified non-member teachers accepted
for Convention in order of application.
Information: Keith Lovewell, Secretary, 309 Eldon Avenue, Columbus 4, Ohio
VIOLA AUSTIN, PRESIDENT

SHOP BY MAIL

DANCE BOOKS

Current and out-of-print on all phases of dance

FREE CATALOGUES ON REQUEST

THE DANCE MART

Box 315, Midtown Station, NYC 18

'They're marvelous, Chief! Who does your choreography?'

The questions came in a spate.

Not only parents were contacting me, but the schools who wanted pupils. One large school had me meet a deputation of its directors under the pretext of talking about scholarships. The real point: I had mentioned their school, but not so prominently as they would have wished!

It is the difficulty faced by, say, the editor of a writers' magazine. Month by month readers ask "which correspondence course in journalism should I take"? And the editor—who has to please readers and keep advertisers—can only answer with a stock apology. How can he recommend when he numbers a dozen schools among his advertisers. And he lives on his advertisers, not upon his readers.

So with dance schools. I know which schools I would recommend for certain teaching ideas. But can I say so? And, if I do, will parents accept my recommendation as a carte blanche seal of approval for *their* child?

Meeting a child, watching him in class, speaking to him. Then I can probably say which teacher will bring out his talent best. And even then I'm gambling.

I am interested in dancing, not to give me a comfortable niche through life and turn me into a tiny pedagogue, but as a living art and entertainment in which normal, healthy young people work and—like me—have to carve out their career in the world. I cannot get by with patting the dear child's head and muttering about the past.

These youngsters want teaching, inspiration, handling, and some promise of talent rewarded.

And behind it all, for so many of them: money.

And I know about that, too. My reputation as a writer is that of a cynic who attacks where he will. The fact that, week by week, I praise and defend and campaign *for* . . . that fact is ignored. Perhaps, too, the truth that some of the letters I receive from parents leave me heartbroken . . . perhaps this can be tossed glibly aside. Why not? And why should I care what the self-styled defenders of the faith of backwardism say of me? To live in a world of the Golden Age . . . great fun. I do not deny them the fun, I only deny them the right to bear-bait young people on the strength of long-dead comparisons. (page 244)

Teachers' and Students' section

MERCE CUNNINGHAM AND DANCE COMPANY UNDER NEW MANAGEMENT

Management of Merce Cunningham and Dance Company was assumed April 1st by Isabelle Fisher of 17 Minetta Street, New York.

Prior to her new assignment, Miss Fisher served as assistant booking director for Civic Concert Service, Inc., in New York, a subsidiary of National Artists Corporation. She is a former staff member of Concert Associates, Inc., also in New York.

Merce Cunningham and Dance Company, with John Cage and David Tudor, pianists, leave New York this month for Antioch College, Yellow Springs, Ohio, where they will conduct a two-day seminar in dance and music, beginning May 14th. In addition to Mr. Cunningham, Mr. Cage and Mr. Tudor, the company includes Carolyn Brown, Viola Farber, Marianne Simon, Remy Charlip and Bruce King, dancers. Nicola Cernovich is the light director.

Inquiries with regard to the Company may be directed to Isabelle Fisher, 17 Minetta Street, New York City, 12.

'We'd like to hear all your party records, comrade!'

OPENS NEW BALLROOM SCHOOL

John Clancy and wife, Kiki, recently opened a beautiful new school for ballroom dancing on Times Square, Manhattan, which features student parties.

June 1st, Mr. Clancy celebrates his tenth year as instructor and director of the Ballroom Department of the famous 92nd Street YMHA on Lexington Avenue. He is First Vice-President of the New York Chapter of the Dance Masters of America.

Mr. Clancy is the originator of "Ballroom Routines," a mail order service especially for dance teachers.

NOTE: The following is reprinted from a bulletin put out by the Baker Dance Studios of Southern California with the thought that other dance teachers might well benefit from some of the suggestions it contains.

THE IMPORTANCE OF DANCE RECITAL TIME

"Would you please tell me more about our dance recital?"

This a common question in the minds of many concerned. The dance recital is very important. Wise parents encourage and build enthusiasm over their child's appearance in dance studio programs.

No. 1. At recital time parents have a chance for a summation of the progress made by the pupil

No. 2. The dance student should take pride in accomplishment.

No. 3. Students are obligated to finish and present an assignment on dances at a set recital time. This establishes a responsibility which is invaluable to the maturing child.

No. 4. Students should realize that at least part of their dance training is for the purpose of spreading sunshine into the hearts of their audience.

No. 5. For those who has a fear of appearing in front of people, recital time provides a means of attaining self confidence.

No. 6. Students who take specialized training, and dance in the studio only, never become finished or polished in their dancing.

No. 7. The excitement of dancing in a beautiful costume is a big thrill that should not be denied the student. Costumes alone stimulate a student toward more pride in perfection.

No. 8. Recital time is the time when the student's parents, friends and relatives all have an opportunity to see him dance under favorable theatrical conditions.

***No. 9.** Famous motion picture dancing star Cyd Charisse says: "One important facet of the dancing class is the recital. This is extra work for the instructor, extra work (and worry) for the parents, but it is very helpful to the children. To wear a fancy costume, to practice and rehearse for months, to know that one's family is out in the audience watching, and even to experience that strange, queasy feeling just before going on stage are all a part of a wonderful excitement. Mothers are usually good about attending such affairs, but too often fathers are apt to shy away. Don't stay away, I beg you. That small lass of yours is probably more excited about showing off for her daddy than for anyone else in the world."

*Reprinted from Dancer's Notebook

Original *Barney*

manufacturer of
TOE DANCING SHOES
for over forty years.

The ONLY Toe Shoe of its kind.

This is an entirely new toe shoe. BARNEY has now made it possible for you to get on your toes properly by an improvement correcting balance and constructing the arches to give you support in the proper place. BARNEY toe shoes are worn by the most famous dancers.

Pink, White or Black satin pleated suede toes.
Pink, White or Black all satin pleated toes.

If no agent in your town you can buy direct.

BARNEY 634 - 8th Avenue New York 18, N.Y.

ORDER YOUR
BABY and CHILDREN'S DANCE ROUTINES
from:

AL GILBERT
NOTED AUTHORITY
on
Original, Psychologically-Designed
BABY ROUTINES

Save $2.00 Now!
COMPLETE
SET OF EIGHT ROUTINES
TO STEPPING TONES Records
NOW for a limited time only $6.00
A must for every studio!

AL GILBERT P. O. Box 36479
HOLLYWOOD 36, CALIF.

SYSTEM USED BY PAST WINNERS FOR SPURRING RECITAL TICKET SALES

● OUR AUDIENCE

The only way we can have an ample audience is for each student to sell at least his or her first share of tickets. If you expect to win a valuable prize, you must sell **many times** more than your first share. Your mother will receive a complimentary pass to general seating section. Your father will receive a free general ticket, when you have sold $6.00 worth of tickets. $16.00 worth sold puts your mother and father in reserved seats. When you have sold $10.00 worth you will receive **"Dancing Star"** magazine for one year. The grand prize for the most tickets sold will be a trophy or plaque. Second prize will be a perky (stuffed) animal for your room. Third prize will be a purse or wallet. We are dependent almost entirely upon student ticket sales for our audience. Newspaper announcements usually only bring a minimum of people. Let's fill this beautiful new auditorium to standing room only.

● NOW FOR THE SYSTEM!

1st. List all your friends and relatives . . . then all the people that you do business with. In the excitement of a contest on ticket sales, the whole family usually pitches in and sells tickets to everyone they can. Many even make a house campaign in their own neighborhood. After

all, it is for a very good cause . . . the continuance of our Military Hospital Shows.

2nd. On the personal approach you must act **truly enthusiastic** about our wonderful show, which will include **your** performance, and all of our best dancers in an **exciting, colorful revue.**

3rd. Remember, when giving information, people want to know who, what, when, where, why and how much. It is all on the ticket. However, impress everyone about the day, date and hour. Doors will open at 1:30 p.m. The reserved section will be approximately the first ten rows. First to come will get their choice of seats in the reserved seat section.

4th. The cost of different seats is usually the last thing you give. However, you should impress people with the fact that if they were to go downtown to see a similar excellent show it would cost them about twice as much as we are charging.

5th. The little girl who sold the most tickets for the grand prize one year used a bit of ingenuity. She would say, "Would you like to see me dance?" Most everyone would say "Yes" and then she would answer, "Well, then, you will want to buy some tickets for our big show 'cause I will be dancing for you." She was just cute enough to get away with it, and she did win a big first prize. The older children and teenagers will have to practice their sales talk to get the best results.

6th. If your mother wishes to turn the complimentary ticket in for a reserved ticket it is well worth 1.00 to be certain of a reserved section seat. They should be purchased immediately, as the reserved section usually sells out first. Your parents may want to make certain of this section. If you win them two reserved seats you will be given a $4.00 refund after the recital.

7th. The winners never sell just **one** ticket where there is more than one in the family — they usually sell the entire family tickets.

8th. Now for the cost of tickets and the rules of seating. Tickets are donations for the Hospital Shows benefit:

$1.00 Adult Donation for General Seating Section.
$2.00 Adult Donation for Reserved Seating Section.
50¢ Children's Donation for 12 Years and Under — Allows them to sit in any seat in the house, even in the Reserved Section, providing they are accompanied by one or more adults.

9th. The entire proceeds from this will go toward the purchase and/or maintenance of public address equipment, lighting equipment and Hi-Fi. Completely variable and portable supplies for entertaining in military and civic hospitals, auditoriums, and wards.

10th. For your information we do not get the school auditorium free.

DANCE MASTERS
OF CALIFORNIA
Affiliated with
DANCE MASTERS OF AMERICA
An Association of
Dance Teachers
"Qualified by Test"
For further information, address:
GLADYS BLANKENSHIP, Secretary
700 ARLINGTON AVENUE
BERKELEY, CALIFORNIA

EVA VARADY ROUTINES
Mean PROGRESS leading to SUCCESS
BALLET • TOE • CHARACTER
ACROBATIC • TAP • MODERN
MUSICAL COMEDY • NOVELTY
TEACHERS WRITE FOR LIST S-57
Carnegie Hall, New York 19, N. Y.

RECORDED MUSIC
arranged specifically for
all types of dancing
350 Musical Selections: Tap, Ballet, Acrobatic, Ballroom, etc. Music to suit all levels and all types of dance instruction. Write for catalog.
RUSSELL RECORDS
2480 Thompson Blvd. Ventura, Calif.

WE APPRECIATE YOUR TELLING OUR ADVERTISERS THAT YOU READ ABOUT THEIR PRODUCT OR SERVICE IN "DANCING STAR" the DANCE DIGEST

We pay full rental price, plus scenery, advertising, programs, tickets, rehersal rental and backstage crews add to our costs, **so that we must all pitch in on our ticket sales,** to make more than our high initial cost. Let's all team up and sell to standing room only this year. You can do it if you try. Keep your eye on that first prize.

• CARE OF TICKETS

The tickets are made up in sets in envelopes. As soon as you receive an envelope write on it, "If lost, please return to: (your name, address and phone number). Take good care of your tickets because they are just like money, and you are responsible for them.

• EXTRA TICKETS

We printed extra tickets so you can have extra envelopes by just asking for them. If you feel that you are going to run short of tickets during the contest, just call our exchange and ask them to tell us to send you the amount you will need immediately.

• CHECKING IN

Keep the balance of your tickets until the day of the show. Bring the balance and your money at 1:00 p.m. Sunday afternoon, backstage, and a lady will write you a receipt for the money and the tickets that you return. Remember, act enthusiastic and excited, then you will be enthusiastic. Your tickets will sell fast. Don't take no for a first answer. If at first you don't succeed, **try, try again.**

(A Dancer's International Service)

ORDER BY MAIL!

A & L THEATRICAL FABRIC & SHOE CO.

Toe — Tap — Ballet — Acrobatic Shoes
Costume Fabrics — Rhinestones, etc.
Leotards — Opera Hose — Danskins
Blacklight Fabrics — Lite Equip.
Hawaiian Skirts — Leis — Gourds
Majorette Fabrics — Boots — Batons, Etc.
Stage Make Up — Wigs — Santa Suits

Mail Orders Promptly Filled

1823 Franklin, Dept. DS, Oakland, Calif.

Tapco Dance Taps

Hollywood's FINEST
PACKAGED (Screw-On) TAP

$1.00 PER PAIR

Special Price to Teachers
Send for Free Size Chart today

TAPCO DANCE TAPS
P.O. Box 2149, Hollywood 28, Cal.

Famous Danish Teacher To Present *Plastiques* on Programs

President Eisenhower's call for better health programs for our nation in this day of push-button living is bringing results. The American public will soon have an opportunity to view a European exercise dance. In a series of appearances Ellen Pedersen who is on the faculty of the Baker Dance Studios will present Rhythmical Hoop Plastiques from Germany.

Ellen Pedersen was born in Denmark. Her life's ambition was to become a teacher of dancing. When she was still in her teens her father enrolled her in the Paul Peterson Institute of Denmark for teachers training.

While at this school something new was introduced to replace the old fashioned rigid calisthenics. While working with balls, Indian clubs and hoops the participants do a more fluid and flexible style of exercising which includes limbering and stretching. This complete change in body conditioning theories was originated by Medan of Germany and it was named Plastiques.

Plastiques exercises many different sets of muscles at the same time. The inspiration of musical background adds greatly to the inspiration of these rhythmical exercises that are designed for the body as a whole.

After graduation Mrs. Pedersen taught at the Danish Women's Exercise Club and operated her own schools for twelve years. The popularity of Plastiques spread throughout all of the Scandinavian countries first. Ellen Pedersen talks with pride of her participation in the group selected to entertain the King and Queen of Denmark at a large pageant in Copenhagen.

Dorothy Lee Tifal poses in Archalee's studio in Reno, Nevada, where she is conducting special dance classes. Miss Tifal's student, Barbara Andres, is doing a solo Japanese dance at Reno's famous Riverside Hotel.

• **DANCE TEACHERS — *PLEASE NOTE*** •
You are welcome to send **NEWS** and **PHOTOGRAPHS** of yourself and your students to these pages. All material will be considered for publication, but none can be acknowledged or returned. **PHOTOS** should be **CLEAR** and **GLOSSY**. Mail to: **STUDIO EVENTS, % DANCE DIGEST 376 Almaden Ave., San Jose, California.**

-BILL COGAN-
photographer

'showman' of
theatrical photography

Color -
Dance -
Theatrical -
- Commercial
- Portrait
- Wedding

phone: SKyline 1-8665
219 Clement St. San Francisco

"Are you sure we're both going to the same dance!" TOM

Send A Copy To Your Friends

...WITHOUT CHARGE

Please send a free copy of DANCE DIGEST (formerly Dancing Star) with my compliments to the persons listed below:

★
DANCE DIGEST *Magazine*
376 Almaden Avenue
San Jose 10, California

▲▲▲▲▲▲▲▲▲▲▲▲▲▲▲▲▲▲▲▲▲▲▲▲

To.....

Address.....

City.....Z.....State.....

• • •

To.....

Address.....

City.....Z.....State.....

• • •

To.....

Address.....

City.....Z.....State.....

Sender.....

Address.....

.....

'Concerto Barocco'

(from page 236)

To the parent, obviously, their own child is most important. Nothing more so. And, if that child has a talent expressible through the dance, there should be some means of making it at least possible for a single chance to be given.

Dancing, if it is to be practised, must be a career. But the training for that career is never wasted, even if the child fails in the final round.

Dance education produces a few dancers who will become great, a few who will become good, and a multitude who will become bystanders. Yet, will they have lost? In this world, the contact with something non-materialistic in childhood can be worth a great deal. So much formal education takes the successful merchant as ideal, violence as means, community respect as essential . . . can genius, beauty, worth, integrity—even in small adolescent-remembered doses—hurt? Hardly.

These children will have had the triumph of surmounting problems, of fending for themselves in class, of building an inner poise and confidence such as no finishing school can achieve below the surface.

Almost every teacher, every school, will give a child what help is possible with money, as much a secondary objective as the harsh reality of living costs today allows. The teacher, too, has as ideal the possibility of helping a talented child through.

★

(Reprinted from Victor Silvester's Album, London, England)

INDEX OF DANCE SCHOOLS

• *SAN FRANCISCO, CALIFORNIA*

WILLIAM D'ALBREW
Studio of Social and Exhibition Ballroom Dancing

616 *California St., opposite Blum's*
ORdway 3-7612

MASON-KAHN DANCE STUDIOS
Home of the *"Mason-Kahn Dancers"* ☆
1125 Market St., — San Francisco 3
6240 Mission St. — Daly City, Calif.
Ballet — Tap — Acrobatics — Jazz
Professionally eligible dancers contact Mason-Kahn re membership in the Mason-Kahn Dancers

• *LOS ANGELES, CALIFORNIA*

RED SHOES DANCE ACADEMY
***Ballet* — Olga Fricker**
***Ballroom* — Thomas M. Sheehy**
***Tap & Modern Jazz* — Louis Da Pron *and* Delores Blacker**
331 N. La Cienega Blvd.
BR. 2-2908 — CR. 5-9749

• *SOUTHERN CALIFORNIA*

BAKER DANCE STUDIOS
Montebello • Westchester
Lakewood • Alhambra
Holllywood • Member
Dance Masters of America
Dancers International
PArkview 1-3500

ARE YOU MOVING?

Send your new address 30 days before you move. Tear address label off magazine and mail it to us with your new address. The Post Office will not forward magazines unless you furnish extra postage.
(Mail both OLD and NEW addresses to:

★

DANCE DIGEST *Magazine*
376 Almaden Avenue
San Jose 10, California

Attention

DANCE TEACHERS!

The enlightening article: "YOU OWE IT TO YOUR CHILD!" should be read by the parents of every student in YOUR school . . . SAVES YOUR TIME (by answering numerous questions) HOLDS YOUR STUDENTS (by better understanding) MAKES YOU MONEY (by helping to hold your students longer)
In short: Here is a simplified means of orienting students and parents . . .
Single Copies, 15c — 50, $2.50
100, $4 — 300, $12 — 500, $20

★

A SUBSCRIPTION TO
DANCING STAR *Magazine*
(A National Publication)
Is only $2.50 per year — $4 for 2 years

DANCING STAR
376 ALMADEN AVE.
SAN JOSE 10, CALIF.

I enclose $.....
☐ Article
☐ Subscription

NAME .....
ADDRESS .....
CITY ..... STATE .....
☐ Teacher ☐ Student ☐ Dance Enthusiast

Are YOU a Dance Enthusiast?

Then you'll enjoy reading DANCING STAR . . . an informal magazine with News and Photo coverage from the World of Dance. Mail your subscription T O D A Y . Only $2.50one year (11 issues) $4.00 Two Years

DANCE DIGEST *Magazine*
376 Almaden, San Jose 10, Calif.

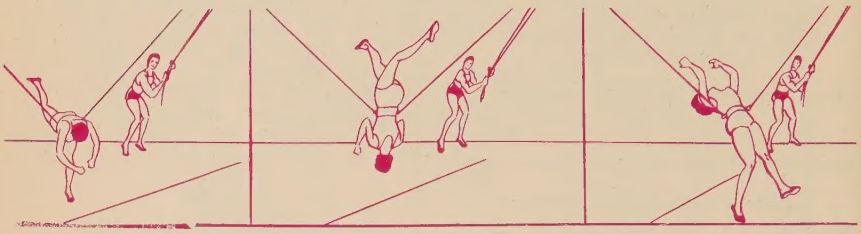
☐ Payment enclosed ☐ Bill me later

Name .....
Address .....
City .....Zone....State.....

TO EARN MORE —— LEARN MORE!

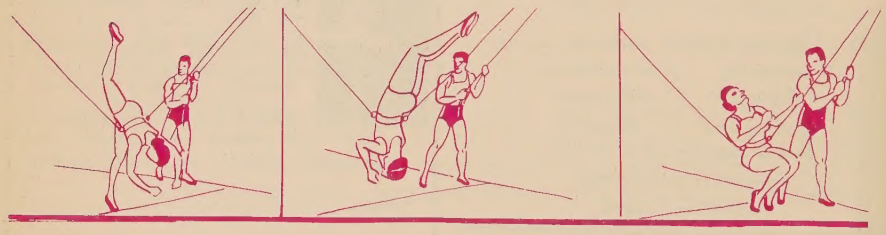
Join an accredited Dance Teacher's organization.

"ADVANCED ACROBATICS AND TUMBLING"
by the famous U. S. authority on the subject **James Rozanas . . .**



18. AERIAL WALKOVER

Pupil stands in belt, 6 to 8 feet in back of center line drawn on the mat. Teacher stands to one side and holds ropes tight with both hands. Pupil runs forward to about 3 feet of the center line and then whips over for an aerial walkover. As pupil runs forward, teacher pulls in slack on both ropes until the pupil has landed on the floor. A little snap on the ropes, just as the pupil kicks over, will help turn the body over. (See page 14 of, "Theory and Practice of Acrobatics and Tumbling".)



19. KICKOVER FRONT

Pupil stands in belt, 6 to 8 feet in back of center line drawn on the mat. Teacher stands to one side and holds ropes tight with both hands. Pupil runs forward to about 3 feet of the center line and then whips over for a kickover front. As pupil runs forward, teacher pulls in slack on both ropes until pupil has landed on the floor. A little snap on the ropes, just as the pupil kicks over, will help turn the body over. (See page 18 of, "Theory and Practice of Acrobatics and Tumbling".)

(Drawings and Text, Copyright 1953 by James A. Rozanas, 10412 South St. Louis, Chicago 43, Ill.)

INDEX OF DANCE SCHOOLS

• *SAN FRANCISCO, CALIFORNIA*

WILLIAM D'ALBREW
Studio of Social and Exhibition Ballroom Dancing
1616 California St., opposite Blum's
ORdway 3-7612

• *SAN MATEO, CALIFORNIA*

ZICEVA BALLET SCHOOL
Children, Adults and Teachers
333 'B' Street **Diamond 3-8485**

• *LOS ANGELES, CALIFORNIA*

RED SHOES DANCE ACADEMY
***Ballet* — Olga Fricker**
***Ballroom* — Thomas M. Sheehy**
***Tap & Modern Jazz* — Louis Da Pron *and* Delores Blacker**
331 N. La Cienega Blvd.
BR. 2-2908 — CR. 5-9749

BINDERS for

DANCING STAR *Magazine*
Make An Excellent Gift for any occasion.
$3.00 — Holds 12 Copies
— FILL IN THE COUPON AND MAIL TODAY —
DANCING STAR
376 Almaden Ave.
SAN JOSE 10,
CALIFORNIA
I enclose $..... Binders $3 ☐
NAME.....
ADDRESS.....
CITY..... STATE.....
— — — — — — — —
FROM:
NAME.....
ADDRESS.....
CITY..... STATE.....

DANCING STAR ***(A National Dance Magazine)***
376 ALMADEN AVE.
SAN JOSE 10, CALIF.

SUBSCRIPTION FORM

☐ Check here if you enclose $4.00 for TWO YEARS (22 Issues) DATE.....

☐ Check here if you enclose $2.50 for ONE YEAR (11 Issues) AMT. ENC. $.....

☐ Check here if this is a RENEWAL ORDER.

☐ Bill me — (IF YOU ENCLOSE PAYMENT, WE WILL ADD AN EXTRA MONTH TO YOUR SUBSCRIPTION.)

NAME..... ADDRESS.....

CITY..... ZONE..... STATE.....

☐ Teacher ☐ Student ☐ Professional ☐ Dance Enthusiast ☐ Library

(Binders for DANCING STAR MAGAZINE, $3.00 Each. Holds 12 Issues.)

Note: Add 50c a year for Canada and Latin America — 75c a year foreign.

DANCE TEACHERS

The explanatory article:

"You Owe It To Your Child"

is an intelligent, simplified means of orienting the parents of students, and potential students, of your school.

"You Owe It To Your Child" answers such questions as:

"Is it all right if I give my daughter a few dance lessons to see if she will like them?"

"Will I be expected to see that she practices?"

"What will dancing do for my child?"

These are but a few of the many questions answered in this enlightening article. More than 75,000 copies of "You Owe It To Your Child" have been purchased by progressive Dance Teachers in the past two years. ORDER YOUR COPIES TODAY!

DANCING STAR 376 Almaden Ave., San Jose 10, California

Please send me copies of "You Owe It To Your Child" as indicated below:

.....Single Copy—15c .....25 copies—$1.50 .....50 copies—$2.50

.....100 copies—$4.00 .....200 copies—$8.00 .....300 copies—$12

.....500 copies—$20 600 or more copies 3½ cents each (Sorry, no C.O.D.s)

NAME (Print).....Address.....

CITY.....ZONE.....STATE.....

.....Teacher .....Student .....Professional .....Dance Enthusiast .....Library

---

DANCE DIGEST

376 Almaden Ave., San Jose 10, Calif.

Bulk Rate
U. S. Postage
PAID
San Jose, Calif.
Permit No. 543

FORM 3547 REQUESTED